

# FINGERPICKING BALLADS

**15**  
SONGS

ARRANGED FOR SOLO GUITAR  
IN STANDARD NOTATION  
& TABLATURE

SOLO GUITAR



HAL • LEONARD®

# INTRODUCTION TO FINGERSTYLE GUITAR

**Fingerstyle** (a.k.a. fingerpicking) is a guitar technique that means you literally pick the strings with your right-hand fingers and thumb. This contrasts with the conventional technique of strumming and playing single notes with a pick (a.k.a. flatpicking). For fingerpicking, you can use any type of guitar: acoustic steel-string, nylon-string classical, or electric.

## THE RIGHT HAND

The most common right-hand position is shown below:



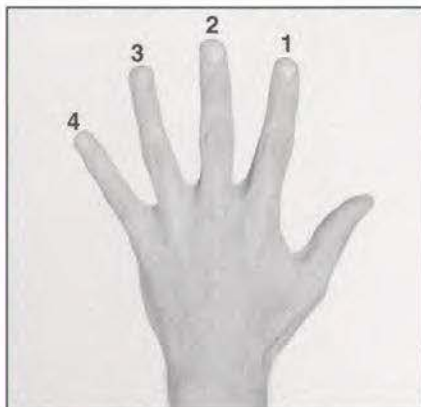
Use a high wrist; arch your palm as if you were holding a ping-pong ball. Keep the thumb outside and away from the fingers, and let the fingers do the work rather than lifting your whole hand.

The thumb generally plucks the bottom strings with downstrokes on the left side of the thumb and thumbnail. The other fingers pluck the higher strings using upstrokes with the fleshy tip of the fingers and fingernails. The thumb and fingers should pluck one string per stroke and not brush over several strings.

Another picking option you may choose to use is called **hybrid picking** (a.k.a. plectrum-style fingerpicking). Here, the pick is usually held between the thumb and first finger, and the three remaining fingers are assigned to pluck the higher strings.

## THE LEFT HAND

The left-hand fingers are numbered 1 through 4:



Be sure to keep your fingers arched, with each joint bent; if they flatten out across the strings, they will deaden the sound when you fingerpick. As a general rule, let the strings ring as long as possible when playing fingerstyle.



# FINGERPICKING BALLADS

- 
- 2 Against All Odds (Take a Look at Me Now)
  - 10 Alone
  - 14 (Everything I Do) I Do It for You
  - 18 Fields of Gold
  - 22 From a Distance
  - 26 Hard to Say I'm Sorry
  - 7 Have I Told You Lately
  - 30 I'll Be There for You
  - 38 It's All Coming Back to Me Now
  - 44 Lights
  - 35 Looks Like We Made It
  - 60 Rainy Days and Mondays
  - 48 Say You, Say Me
  - 52 She's Got a Way
  - 56 Your Song

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# Against All Odds

(Take a Look at Me Now)

Words and Music by Phil Collins

## Intro Moderately

Chords: Dm, G, Dm, G

T A B

## Verse

Chords: Am, Bm, C, Dm7

1. How can I just let \_\_\_ you walk \_\_\_ a - way, just let you leave with-out \_\_\_ a trace, when I

T A B

Chords: F, G, Em, Am

stand here tak - ing ev - 'ry breath \_ with you? \_ Ooh. \_\_\_ You're the

T A B



Dm7 G

on - ly one who real - ly knew me at all. \_\_\_\_\_

1 1 3 2 1 1 1 2 0 3 2 0 3 0 0 3 3 0 3

Verse

Am Bm C Dm7

2. How can you just walk a - way from me, when all I can do is watch you leave? 'Cause we've

3. See additional lyrics

2 2 2 2 2 0 0 2 0 0 0 3 0 3 3 3 3 0 3 0 2 3 2 0 2 3 0

F G Em Am

share the laugh - ter and the pain, and e - ven shared the tears. You're the

1 0 3 1 2 3 0 0 0 3 0 0 2 0 3 1 2 2 2 3 0 3 2 0 2

Dm7 Gsus4 G

on - ly one who real - ly knew me at all. So take a look at me now, -

1 1 3 2 1 1 1 2 0 3 2 0 0 1 0 0 1 0 0 0 3 0 3 1 1

Chorus

C D/F#

well, there's just an emp-ty space, — and there's noth-in'

Am7 F Dm G

left — here — to re - mind — me, just the mem - 'ry of — your face. — { Ooh, take a look at me now, —  
Now, take a look at me now, —

C D/F#

well, there's just an emp-ty space, — and you com-in' back —  
'cause there's just an emp-ty space, — but to wait —

Am7 F Dm7

— to me is a - gainst the odds, — and that's what — I've got to face. —  
— for you is all I can do, and that's what — I've got to face. —



1. Gsus4 G

3. I

2. G Chorus C D/F#

Take a good look at me now, 'cause I'll still be stand-ing here.

Am7 F Dm7

And you com-in' back to me is a - gainst all odds, it's the chance I've got to take.

Gsus4 G

Outro  
Dm G Dm

G Dm7 Csus2 rit. G/B F G

Take a look at me now.

*Additional Lyrics*

3. I wish I could just make you turn around,  
Turn around and see me cry.  
There's so much I need to say to you,  
So many reasons why.  
You're the only one who really knew me at all.



# Have I Told You Lately

Words and Music by Van Morrison

Slowly  Chorus

G C C/D G

Have I told you late-ly that I love you? Have I told you there's no one else a -

TAB

0 2 | 0 3 1 0 2 0 | 0 1 0 2 | 0 0 3 1 0 2 0


3 3 3 2 3 2 0 3 3

C C/D C Bm

bove you? Fill my heart with glad - ness, — take a - way all my sad - ness,

2 0 2 0 0 1 0 | 1 0 3 3 0 0 3 | 0 3 3 0 0 2 0

3 2 0 0 3 2 2 2

Am C/D To Coda  G C/D Verse G

ease my trou-bles that's what you do. 1. For the morn - in' sun in all its  
2. Instrumental

0 2 2 0 1 3 3 0 2 | 0 0 3 0 1 0 0 2 || 0 3 1 0 2 0

3 3 0 0 0 0 3 3

C C/D G C C/D

glo - ry greets the day with hope and com - fort, too. —

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a C chord and moving to C/D, G, C, and C/D. The lyrics are "glo - ry greets the day with hope and com - fort, too. —". The middle staff is a guitar line with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass line with a treble clef and a key signature of one sharp (F#), showing fret numbers for the left hand.

C Bm7 Am C/D

You fill my life with laugh - ter and some - how you make it bet - ter, ease my trou - bles that's what you

The second system of music consists of three staves. The top staff is a vocal line in G major, starting with a C chord and moving to Bm7, Am, and C/D. The lyrics are "You fill my life with laugh - ter and some - how you make it bet - ter, ease my trou - bles that's what you". The middle staff is a guitar line with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass line with a treble clef and a key signature of one sharp (F#), showing fret numbers for the left hand.

Bridge

G Am7 G/B Cmaj7

do. There's a love that's di - vine and it's yours and it's mine —

The third system of music consists of three staves. The top staff is a vocal line in G major, starting with a G chord and moving to Am7, G/B, and Cmaj7. The lyrics are "do. There's a love that's di - vine and it's yours and it's mine —". The middle staff is a guitar line with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass line with a treble clef and a key signature of one sharp (F#), showing fret numbers for the left hand.

Bm Bm/A G Am7 G/B Cmaj7

like the sun. At the end of the day,

The fourth system of music consists of three staves. The top staff is a vocal line in G major, starting with a Bm chord and moving to Bm/A, G, Am7, G/B, and Cmaj7. The lyrics are "like the sun. At the end of the day,". The middle staff is a guitar line with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass line with a treble clef and a key signature of one sharp (F#), showing fret numbers for the left hand.



1. C C/D 2. C C/D *D.S. al Coda*

we should give thanks and pray — to the one, to the one. Have I to the one. And have I

**Coda**

*Outro* G Am7 G/B C Bm

do. Take a-way all my sad-ness, — fill my life with glad-ness,

Am C/D G Am7 G/B C

ease my trou-bles that's what you do. Take a-way all my sad-ness, —

Bm Am C/D G

— fill my life with glad-ness, ease my trou-bles that's what you do. —

# Alone

Words and Music by Billy Steinberg and Tom Kelly

## Intro Moderately

Em C D D7 Em C D B

TAB

## Verse

Em Csus2 D D/C Em C

1. I hear the tick - ing of the clock. I'm ly - ing here, the room's pitch dark.  
2. See additional lyrics

TAB

D B Em Csus2 D D/C

I won - der where you are to - night, no an - swer on the

TAB



Em C D B C G/B

tel - e - phone. And the night goes by so ver - y slow.

Am7 G C G/B Am7 Dsus4 D

Oh, I hope that it won't end — though a - lone. —

The image shows a musical score for a song. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody line with notes and rests, and a line of lyrics below it. The lyrics are "Oh, I hope that it won't end — though a - lone. —". Above the melody, there are chord symbols: Am7, G, C, G/B, Am7, Dsus4, and D. The middle staff is a treble clef with a key signature of one sharp (F#). It contains a melody line with notes and rests, and a line of lyrics below it. The lyrics are "Oh, I hope that it won't end — though a - lone. —". The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests. The notes are numbered 1 through 5, indicating fingerings. The chords are indicated by the chord symbols above the melody line.

The musical score is divided into two sections: "To Coda 1" and "Chorus".

**To Coda 1:** This section consists of two staves. The top staff is a vocal line in G major, starting with a whole note G4. The bottom staff is a guitar line in G major, featuring a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108,

Am F C G C/E F

And now it chills me to the bone. How do I get — you a - lone? \_

1 1 1 0 0 0 3 3 3 3 3 3 1 0 0

0 2 2 2 3 2 0 0 0 1 0 0 3 2

0 3 3

G C/E F G To Coda 2

How do I get — you a - lone? \_

3 3 3 3 1 0 0 3 0 0 0 0 3 0 0 0

0 0 0 0 0 1 0 0 3 2 3 0 0 0 0

3 3 3 3

*D.S. al Coda 1*  
Bm

3 0 0 3 2 3 2

**Coda 1**  
Pre-Chorus

Am F C G

1/3CI

0 0 1 0 0 3 0 0 0

1 2 3 2 1 2 3 2 0 0 0

0 0 3 3 3



*D.S.S al Coda 2*

Am F C G

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh. \_\_\_\_\_

**Coda 2**

G A

C/E F G C/E F G

lone, \_\_\_\_\_ a - lone. \_\_\_\_\_

**Outro**

Bm Em C D D7 Em

*rit.*

*Additional Lyrics*

2. You don't know how long I have wanted  
To touch your lips and hold you tight, oh.  
You don't know how long I have waited,  
And I was gonna tell you tonight.  
But the secret is still my own,  
And my love for you is still unknown.  
Alone.

# (Everything I Do) I Do It for You

from the motion Picture ROBIN HOOD: PRINCE OF THIEVES

Words and Music by Bryan Adams, Robert John Lange and Michael Kamen

## Intro Slowly

Chords: D, A, G/B

## Verse

Chords: Asus4, A, D

1. Look in - to my eyes, you will see  
2. See additional lyrics

Chords: G, Asus4, A, D

what you mean to me. Search your heart, search your

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A G D A

soul, — and when you find me there you'll search — no more. Don't ②

Em D Em D Em A

tell me it's not worth try-in' for. You can't tell me it's not worth dy-in' for. You know it's

VII pos. VII pos.

D Asus4 A D

true, — ev-'ry-thing I do, I do it for you. —

1. 2. Bridge C F

There's no love like your love — and no

1/3CI

C G/B D A

oth - er could give more love. There's no way, un-less you're there all the

E A D

time, all the way, yeah. Oh, you can't

VII pos.-----  
②

**Outro**  
Em D Asus4 A Em D Asus4 A7

tell me it's not worth try-in' for. I can't help it, there's noth-ing I want more. Yeah, I would

VII pos.-----  
②



D A G/D

fight for you, I'd lie for you, walk the wire for you, yeah, I'd

Gm/D N.C. D

die for you. You know it's true, ev-'ry-thing I

1/2CHII

Asus4 A G/B G D

do, oh, I do it for you.

#### Additional Lyrics

2. Look into your heart, you will find,  
There's nothing there to hide.  
Take me as I am, take my life,  
I would give it all, I would sacrifice.  
Don't tell me it's not worth fighting for.  
I can't help it, there's nothing I want more.  
You know it's true, ev'rything I do,  
I do it for you.

# Fields of Gold

Music and Lyrics by Sting

## Verse

Moderately

Em7 Cadd9

1. You'll re - mem - ber me, — when the west wind moves, — up - on the fields — of bar -

3. See additional lyrics

G Em7 Cadd9 G C/E D

- ley. You'll for - get the sun, — in his jeal - ous sky, — as we walk in fields — of gold.

## Interlude

Em

C

G

2. So she

4. See additional lyrics



# Verse

Em7 Cadd9 G

took her love, \_ for to gaze a - while, \_ up - on the fields \_ of bar - ley. In his

Em7 Cadd9 G C/E D 1. G

arms she fell, \_ as her hair came down, \_ a - mong \_ the fields \_ of gold. 3. Will you

2. Bridge G C G C

I nev - er made prom - is - es light - ly, and there have been

G C G C/E D

some that I've bro - ken. But I swear, \_ in the days still left, we'll walk \_ in fields \_ of gold.

0 3 3 3 0 | 0 3 3 0 3 3 | 0 3 3 0 1 | 0 0 2 0

3 3 3 3 3 3 3 3

G C/E D G

We'll \_ walk in fields \_ of gold. 5. Man - y

3 2

0 0 0 0 2 0 | 1 0 0 2 0 | 0 0 0 3 2

3 2 3

**Verse**  
Em7 Cadd9 G

years have passed \_ since those sum - mer days, \_ a - mong the fields \_ of bar - ley. See the  
6. See additional lyrics

0 3 3 3 2 | 0 3 0 2 0 | 0 3 3 0 0 | 3 3 2

2 0 3 2 2 0 3 2 3 2 3 3



Em7 Cadd9 G 1. C/E D

chil - dren run, — as the sun goes down, — a - mong the fields — of gold.

G 2. C/E D G

6. You'll re - walked in fields — of gold, when we

C/E D G C/E D G

walked in fields — of gold, when we walked in fields — of gold. —

*Additional Lyrics*

- |  |  |
|--|--|
| <p>3. Will you stay with me, will you be my love,<br/>         Among the fields of barley?<br/>         We'll forget the sun in his jealous sky,<br/>         As we lie in fields of gold.</p> | <p>4. See the west wind move, like a lover so,<br/>         Upon the fields of barley.<br/>         Feel her body rise, when you kiss her mouth<br/>         Among the fields of gold.</p> |
|--|--|
6. You'll remember me, when the west wind moves,  
 Upon the fields of barley.  
 You can tell the sun, in his jealous sky,  
 When we walked in fields of gold,  
 When we walked in fields of gold,  
 When we walked in fields of gold.

# From a Distance

Words and Music by Julie Gold

## Intro Moderately slow

G D/F# C/E G/D C G/B D

T  
A  
B

## Verse

Em7 G/B C G/B Am G D G C

1. From a dis-tance the world looks blue \_  
2., 3. See additional lyrics

D/F# G C D/F# G D C

and green, and the snow-capped moun-tains white. From a



G C D/F# G C D/F#  
 dis- tance, the o - cean meets the stream, and the ea - gle takes to

The musical score is presented in three systems. The first system includes a vocal line with lyrics and guitar chords (G, D, G, Cmaj7, D, Em). The second system features a guitar line with fret numbers and a piano line with fingerings. The third system continues the piano accompaniment with detailed fingering and articulation marks.

**System 1: Vocal and Guitar**

Vocal line: flight, From a dis-tance there is har-mo-ny, and it

Guitar chords: G, D, G, Cmaj7, D, Em

**System 2: Guitar and Piano**

Guitar line: 2 3 4 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

P

The musical score is presented in three systems. The first system contains the vocal melody and lyrics. The second system contains the guitar accompaniment, featuring a mix of eighth and sixteenth notes with various fret numbers (1-4) and a 3/4 time signature. The third system contains the guitar fretboard diagram, showing the fingerings for the guitar part across six strings.

**System 1: Vocal Melody and Lyrics**

Chords: C, G/B, G/D, D, C, G

Lyrics: ech - oes through \_ the land. \_ \_ \_ \_ \_ It's the voice of hope, \_ it's the

**System 2: Guitar Accompaniment**

Time signature: 3/4

**System 3: Guitar Fretboard Diagram**

The fretboard diagram shows the following fret numbers for the six strings (from 6th string to 1st string):

- 6th string: 3, 1, 3, 0, 3, 3
- 5th string: 3, 2, 2, 0, 2, 0
- 4th string: 3, 2, 0, 2, 3, 3
- 3rd string: 3, 1, 0, 0, 3, 3
- 2nd string: 3, 2, 0, 0, 3, 3
- 1st string: 3, 2, 0, 0, 3, 3

*To Coda*  $\oplus$

1.

voice of peace. \_ It's the voice of ev - 'ry man.

3 1 0 0 3 3 | 3 1 0 0 2 0 | 0 1 3 1 0 0 3 2 3

3 2 3 | 3 2 0 0 2 0 | 0 4 2 2 0

3 2 3

C G/B D | 2. G D G **Bridge** C D

2. From a man. God \_ is watch-ing us. — God \_ is

G G/F# Em Am7 D/F# C/G G

watch-ing us. — God \_ is watch-ing us from a dis - tance. —

**Interlude** G G/B C D

Em7 G/B C G/B Am G D



3. From a

## ⊕ Coda

**Coda**

C D Em C G

heart \_\_\_\_ of ev - 'ry \_\_\_\_ man. It's the hope of hopes, \_ it's the

5/6CIII 3 2/3CV 4

3 5 7 8 3 2 2 3 3 0 0 0 2 0 3 3 3 1 0 0 3 3 3 2 0 3

love of loves. \_ It's the song of ev - 'ry man. \_

3 1 0 0 3 3 | 3 1 0 0 2 0 | 0 2 3 0 0 3

### Additional Lyrics

2. From a distance we all have enough, and no one is in need.  
And there are no guns, no bombs, and no disease, no hungry mouths to feed.  
From a distance we are instruments marching in a common band  
Playing songs of hope, playing songs of peace. They're the songs of every man.
3. From a distance you look like my friend, even though we are at war.  
From a distance I just cannot comprehend what all this fighting is for.  
From a distance there is harmony, and it echoes through the land.  
And it's the hope of hopes, it's the love of loves. It's the heart of every man.

# Hard to Say I'm Sorry

Words and Music by Peter Cetera and David Foster

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Verse

Moderately

D F#m7

1. Ev-'ry-bod-y needs a lit-tle time a-way, — I heard her say, —  
2. See additional lyrics

2/3CII

TAB

G A Bm A D

from each oth-er. E-ven lov-ers need a hol-i-day, —

2/3CII

F#m7 G Bm A

far a-way — from each oth-er.

2/3CII



# Pre-Chorus

Bm Em7 D/A D Bm Em7

Hold me now. It's hard for me to say I'm sor-ry. I just want you to

The Pre-Chorus section consists of three measures. The first measure has a Bm chord and the lyrics 'Hold me now.' The second measure has an Em7 chord and the lyrics 'It's hard for me to say I'm sor-ry.' The third measure has a D/A chord and the lyrics 'I just want you to'. The melody is in the treble clef, and the bass line is in the bass clef. The guitar part is shown in the bottom staff with fret numbers.

# Chorus

To Coda 1  $\oplus$

Asus4 A D G/B A/C# A/B F#/A#

{ stay. } Af-ter all that we've been through, I will make it know.

The Chorus section consists of three measures. The first measure has an Asus4 chord and the lyrics '{ stay. }'. The second measure has an A chord and the lyrics 'Af-ter all that we've been through,'. The third measure has a D chord and the lyrics 'I will make it know.'. The melody is in the treble clef, and the bass line is in the bass clef. The guitar part is shown in the bottom staff with fret numbers.

# To Coda 2 $\oplus$

Bm Bm/A E D/A A Bm A/C# D G/B A/C# A/B F#/A#

up to you. I'll prom-ise to. And af-ter all that's been said and done, you're just

The To Coda 2 section consists of four measures. The first measure has a Bm chord and the lyrics 'up to you.' The second measure has a Bm/A chord and the lyrics 'I'll prom-ise to.' The third measure has an E chord and the lyrics 'And af-ter all that's been said and done,'. The fourth measure has a D/A chord and the lyrics 'you're just'. The melody is in the treble clef, and the bass line is in the bass clef. The guitar part is shown in the bottom staff with fret numbers.

*D.C. al Coda 1*

Bm Bm/A E Asus4 A Asus4 A

— the part of me I can't let go.

2 3 3 3 3 2 0 2 | 2 3 0 3 2 2 0 2 | 3 0 3 2 2

2 0 2 | 0 | 0 0

⊕ Coda 1

Bm Em D/A D Bm Em

Hold me now. I real-ly want to tell you I'm sor-ry. I could nev-er let you

4/6CVII- 5/6CVII- 5/6CII-

7 7 10 10 7 7 | 7 7 7 7 7 5 3 0 2 | 3 2 2 3 0 3

9 7 7 7 7 0 0 0 0 2 4 0 0 3

9 7 7 0 0 0 0 2 2

⊕ Coda 2

Asus4 A

*D.S. al Coda 2*

go.

0 3 2 2 2 2

0 0

Bm Bm/A E Asus4 A

— the part of me I can't let go.

3 3 2 3 0 2 3 | 0 3 2 2 2 2

2 0 2 | 0 0



# Outro-Chorus

D G/B A/C# A/B F#/A# Bm Bm/A E

Af - ter all that we've been through, I will make it up to you. I'll prom -

D/A A Bm A/C# D G/B A/C# A/B F#/A#

- ise to. You're gon - na be the

Bm Bm/A E/G# Gm Asus4 A rit. D

luck - y one.

## Additional Lyrics

2. Couldn't stand to be kept away,  
Just for the day, from your body.  
Wouldn't wanna be swept away,  
Far away, from the one that I love.

# I'll Be There for You

Words and Music by Jon Bon Jovi and Richie Sambora

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately  
N.C.(D)

1 3 3 3 5 5 5 8 8 8 7 7 1 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

## Verse

D

Em

1. I guess this time you're real-ly leav-ing.  
3. See additional lyrics

3 5 5 5 5 8 8 7 2 2 0 3 0 2 0 4 2 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G

D

I heard your suit-case say good-bye. Well, as my

0 0 0 2 0 4 0 0 4 0 0 2 3 2 0 3 2 0 2 2 0

2 2 4 5 5 0 0 4 0 0 2 3 2 0 3 2 0 2 2 0



Em G D

brok - en heart lies bleed - ing, you say true love, it's su - i - cide.

Verse D Em G

2. You say you've cried a thou-sand riv - ers, \_\_\_\_\_ but now you're  
4. See additional lyrics

D

swim - min' for the shore, \_\_\_\_\_ You left me drown - in' in \_\_\_\_\_ my

Em G A

tears, \_\_\_\_\_ and you won't save me an - y - more. \_\_\_\_\_ I'm

§ Chorus

D

Bm7

N.C.

pray-in' to God \_you'll give me one more chance, girl. I'll be there for you, these five words I

2 2 2 2 3 3 3 3 3 3 2 2 2 0 3 3 2 2 2 2 0 0 0 0 2

G A C G

swear to you. \_ When you breathe, I wan-na be the air \_ for you. I'll \_ be there for

0 3 3 3 0 2 0 3 3 3 3 3 0 0 0 0 2 0 0 3 2 0 0 0 3 2 0 0 5 5 0 0 3 2 0 0

D Bm G

you. I'd live and I'd die for you, I'd steal the sun from the sky for you. Words can't say what

3 2 2 2 2 0 3 2 3 2 2 2 0 3 0 0 0 2 2 2 2 0 0 0 2 2 2 2 0 0 2 2 0 0



*To Coda* 1. N.C.(D)

A C G

love can do. I'll be there for you.

2. D A Bridge A G

you. I was-n't there when you were hap

A D A

py, and I was-n't there when you were down, child.

Bm G

Did-n't mean to miss - your birth - day, ba - by. I wish I'd seen you

A N.C. D.S. al Coda

blow those can - dles out. \_\_\_\_\_

Harm. -----

⊕ Coda N.C.(D)

you.

*Additional Lyrics*

- |   |   |
|---|---|
| 3. I know you know we've had some good times. | 4. And baby, you know my hands are dirty,     |
| Now they have their own hidin' place.         | But I wanted to be your valentine.            |
| Well, I can promise you tomorrow,             | I'll be the water when you get thirsty, baby. |
| But I can't buy back yesterday.               | When you get drunk, I'll be the wine. Oh...   |



# Looks Like We Made It

Words and Music by Richard Kerr and Will Jennings

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Verse

Slowly

D G

1. There you are, — look-in' just the same as you did last time I  
2. See additional lyrics

TAB

D G

touched you. And here I am, — close to get-tin' tan-gled up — in-side the

TAB

D D/C# Bm E7 A Bm

thought of you. Do you love him as much as I — love her? And will that love be

TAB

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Esus4 E7 A G/A **Chorus** D Dmaj9

strong when old feel-ings start to stir? — { Looks like we Oh no, we } made it. Left each

Gmaj7 A F#m7 B7 Em7 G/A

oth-er on — the way to an-oth-er love. — Looks like we

D Dmaj9 Gmaj7 A F#m7 Bm *To Coda*

made it, or I thought so till to-day — un - til you were there ev-'ry- where. And

1. Em D/F# G A D A/D G/D

all I could taste was love — the way we made it.



2. **Bridge**

Em D/F# G A Bm7 F#m7

all I could taste was love \_ the way we made \_ it. Oh, we

2/3 CII

Bm7 G/A *D.S. al Coda*

made it. Looks like we

5/6 CII

**Coda**

Em D/F# G A

all I could taste was love \_ the way we

**Outro**

D Dmaj9 G/D A11/D *Play 3 times* D

made it. { 1., 3. Looks like we } made it. { 2. Ooh, babe, we }

*Additional Lyrics*

2. Love's so strange,  
 Playin' hide and seek with hearts and always hurting.  
 And we're the fools,  
 Standin' close enough to touch those burnin' memories.  
 And if I hold you for the sake of all those times  
 Love made us lose our minds,  
 Could I ever let you go?

# It's All Coming Back to Me Now

Words and Music by Jim Steinman

Verse  
Moderately

G G/B C Am Bm

There were nights when the wind \_ was so cold \_ that my bod - y froze in bed if I just

TAB

Em Am C Dsus4 D

lis - tened to it right out - side the win - dow. \_ There were

G G/B C Am Bm

days when the sun \_ was so cruel, \_ all the tears turned to dust, \_ and I just



Em Am C Dsus4 D

knew my eyes were dry - ing out for - ev - er. —

**Pre-Chorus**

Bm Em D/F# G Bm Em

I fin-ished cry - ing in the in - stant that you left, — and I can't re - mem - ber where or when or  
*See additional lyrics*

C D Bm Em C D

how. — And I ban - ished ev - 'ry mem - 'ry you and I had ev - er

**Chorus**

C C/D G

made. 1. But when you touch me like this, — and you  
 3. *See additional lyrics*

D/F# Em7 Am C D

hold me like that, — I just have to ad - mit — that it's all — com - ing back — to me. When I

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics: "hold me like that, — I just have to ad - mit — that it's all — com - ing back — to me. When I". The guitar line is in treble clef and contains a bass line with fret numbers: 0, 0, 4, 0, 0, 2, 0, 1, 3, 1, 0, 0, 3, 1, 0, 1, 0, 2, 0, 0, 4, 0, 0. The chords indicated above the staff are D/F#, Em7, Am, C, and D.

G D/F# Em7 Am

touch you like this, — and I hold you like that, — it's so hard to be - lieve, — but it's all —

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics: "touch you like this, — and I hold you like that, — it's so hard to be - lieve, — but it's all —". The guitar line is in treble clef and contains a bass line with fret numbers: 0, 0, 4, 0, 0, 2, 0, 0, 0, 0, 4, 0, 0, 2, 0, 1, 3, 1, 0, 0, 3, 1, 0, 0, 2, 0. The chords indicated above the staff are G, D/F#, Em7, and Am.

C D G C D

— com - ing back — to me. (It's all com - ing back, — it's all com - ing back to me now.) — There were

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics: "— com - ing back — to me. (It's all com - ing back, — it's all com - ing back to me now.) — There were". The guitar line is in treble clef and contains a bass line with fret numbers: 1, 0, 2, 0, 0, 4, 0, 0, 0, 0, 1, 0, 0, 2, 0, 0, 2, 0, 1, 0, 2, 0, 0, 0, 1. The chords indicated above the staff are C, D, G, C, and D.

**Bridge**  
Em7 C Bm G Em7 C

mo - ments of gold, — and there were flash - es of light. — There were things { I'd } nev - er do a - gain, but then they'd { we'd }

The Bridge section of the music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics: "mo - ments of gold, — and there were flash - es of light. — There were things { I'd } nev - er do a - gain, but then they'd { we'd }". The guitar line is in treble clef and contains a bass line with fret numbers: 3, 3, 3, 0, 3, 3, 0, 0, 3, 3, 0, 0, 0, 0, 1, 3, 3, 3, 3, 3, 0, 3, 3, 0, 0, 2, 3, 2. The chords indicated above the staff are Em7, C, Bm, G, Em7, and C.



Bm G Em Bm Em C

al - ways seemed right. \_ There were nights of end - less pleas - ure. It was more than { an - y } all your lov - ers in love. \_

Am7 C/D Chorus G

2. Ba - by, ba - by, if I kiss you like this, \_ and if you  
4. See additional lyrics  
2/3CV-----

D Em7 Am C D

whis - per like that, \_ it was lost long a - go \_ but it's all \_ com - ing back \_ to me. If you

G D Em7 Am

want me like this, \_ and if you need me like that, \_ it was that long a - go \_ but it's all \_

C D Em7 Am C D

— com-ing back — to me. It's so hard to re - sist, — and it's all — com-ing back — to me. I can

The first system of the musical score consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar line is in treble clef with a key signature of one sharp. The chords are C, D, Em7, Am, C, and D. The lyrics are: "— com-ing back — to me. It's so hard to re - sist, — and it's all — com-ing back — to me. I can".

Em7 Am C D To Coda ⊕ Em

bare - ly re - call, — but it's all — com-ing back — to me now. —

The second system of the musical score continues the vocal line and guitar line. The vocal line is in treble clef with a key signature of one sharp. The guitar line is in treble clef with a key signature of one sharp. The chords are Em7, Am, C, D, and Em. The lyrics are: "bare - ly re - call, — but it's all — com-ing back — to me now. —". The system ends with a "To Coda" symbol.

D/F# C Am

*D.S. al Coda*

The third system of the musical score continues the vocal line and guitar line. The vocal line is in treble clef with a key signature of one sharp. The guitar line is in treble clef with a key signature of one sharp. The chords are D/F#, C, and Am. The lyrics are: "—". The system ends with a "D.S. al Coda" instruction.



# ⌘ Coda

Em Dsus4 C

Outro  
G

If you for - give me all this, — if I for -

D/F# Em7 Am

give you all that, — we for - give and for - get, — and it's all —

C D G C/G G

— com - ing back — to me now, —

## Additional Lyrics


**Pre-Chorus** Thought you were hist'ry with the slamming of the door,  
And I made myself so strong again somehow.  
And I never wasted any of my time on you since then.

**Chorus 3.** But if I touch you like this,  
And if you kiss me like that,  
It was so long ago,  
But it's all coming back to me.  
If you touch me like this,  
And if I kiss you like that,  
It was gone like the wind,  
But it's all coming back to me.  
(It's all coming back, it's all coming back to me now.)

**Chorus 4.** Baby, baby, baby when you touch me like this,  
And when you hold me like that,  
It was gone with the wind,  
But it's all coming back to me.  
When you see me like this,  
And when I see you like that,  
Then we've seen what we want to see,  
All coming back to me.  
The flesh and the fantasies  
All coming back to me.  
I can barely recall,  
But it's all coming back to me now.

# Lights

Words and Music by Steve Perry and Neal Schon

Moderately  Chorus

G Em F

When the lights \_\_\_\_\_ go down in the cit - y \_\_\_\_\_

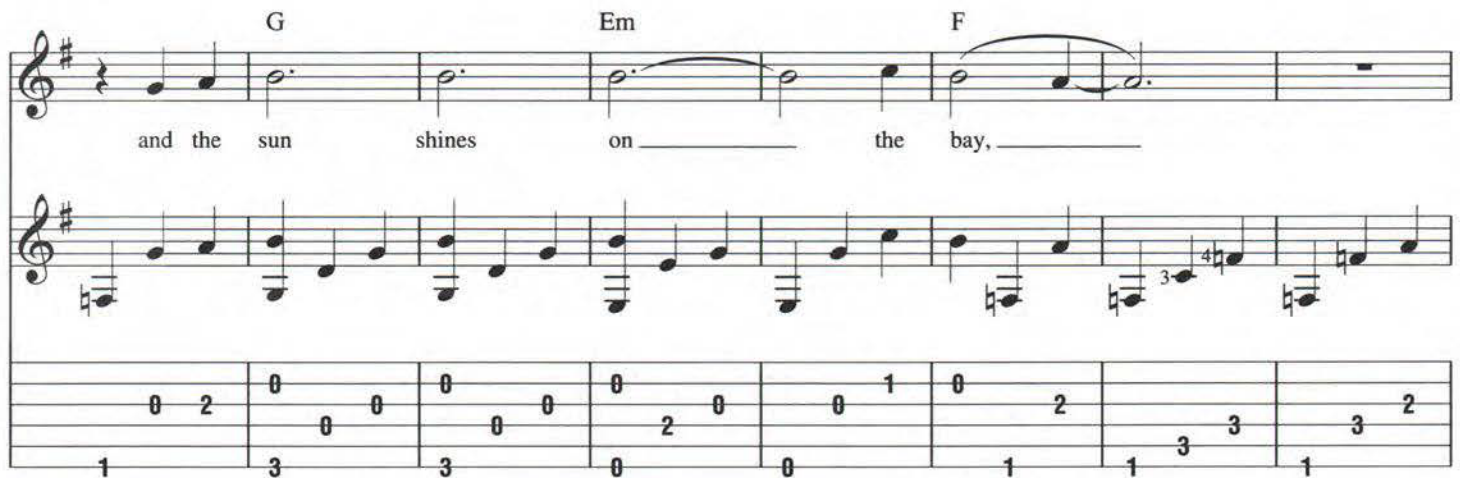


TAB

0	2	0	0	0	0	0	0	2	0	3	2	3	2
3		3		0		0		1	3		1	3	3

G Em F

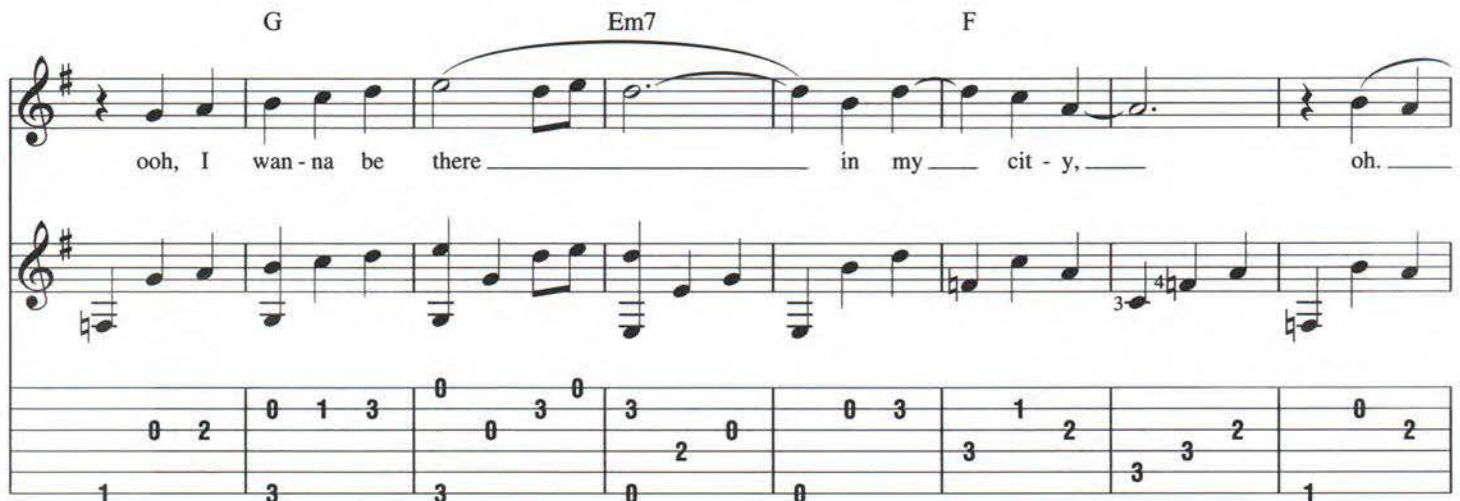
and the sun shines on \_\_\_\_\_ the bay, \_\_\_\_\_



0	2	0	0	0	0	0	1	0	2	3	3	3	2
1		3		3		0		0		1	1	3	1

G Em7 F

ooh, I wan - na be there \_\_\_\_\_ in my \_\_\_\_\_ cit - y, \_\_\_\_\_ oh. \_\_\_\_\_



0	2	0	1	3	0	3	0	3	2	0	3	1	2	3	3	2	0	2
1		3		3		3		0		0		3		3		3		1



Em F To Coda G

Oh, oh.

Verse G Em F

So you think you're lone - ly,

G Em7 F

well, my friend, I'm lone - ly too.

G Em F

I wan - na get back to my cit - y by the bay.

Em F G

oh, oh. It's

**Bridge**  
Em C G

sad, oh, there's been morn - ings out on the road with -

Em C G D/F#

out you, with-out your charms.



Em C G

Oh, \_\_\_\_\_ my, my, my, my, my, my.

Em F G *D.S. al Coda*

Oh, \_\_\_\_\_ oh. \_\_\_\_\_ When the

**Coda** G Em F G

oh. \_\_\_\_\_ Mm. \_\_\_\_\_ Oh, \_\_\_\_\_ oh. \_\_\_\_\_

# Say You, Say Me

Words and Music by Lionel Richie

## Chorus Slowly

Chorus Slowly

A E/G# F#m7 A/E D D/E

Say you, — say me. — Say it for al - ways. That's the

2/3CII

\*T

TAB

0 2 2 0 2 2 2 2 2 2 0 2 0 0 2 2 0 2 0

4 0 2 0

\*T = Thumb on 6th string

A E/G# F#m7 A/E

way it should be. — Say you, — say me. — Say it to-geth-

2/3CII

T

0 2 0 2 2 2 2 2 2 2 0 2 2 0 3 2 0

0 2 0 0 4 2 2 2 0

Verse

D D/E A E/G#

- er, nat - 'ral - ly. 1. I had a dream, I had an

2. See additional lyrics

0 2 0 0 4 2 2 2 2 2 0 2 0 0 2 2 0 2 0

0 0 0 0 4 0 0 4



F#m A/E Bm Bm/A

awe - some \_ dream,      peo - ple in the park \_ play - in'

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "awe - some \_ dream,      peo - ple in the park \_ play - in'". The guitar line is in treble clef, and the bass line is in bass clef. Fret numbers are indicated below the bass line: 2, 2, 0, 2, 2, 2, 2, 3, 3, 3, 0, 3, 4, 0, 2.

G E A E/G#

games \_ in \_ the dark. \_      And what they played      was a

The second system of music continues the vocal line with the lyrics "games \_ in \_ the dark. \_      And what they played      was a". The guitar line and bass line continue with fret numbers: 3, 0, 3, 0, 3, 0, 0, 0, 2, 0, 2, 0, 0, 2, 0.

F#m A/E Bm Bm/A

mas - quer - ade. \_      But from be - hind the walls \_ of doubt, \_      a

The third system of music continues the vocal line with the lyrics "mas - quer - ade. \_      But from be - hind the walls \_ of doubt, \_      a". The guitar line and bass line continue with fret numbers: 2, 2, 0, 2, 2, 2, 0, 2, 3, 2, 3, 0, 3, 0, 2, 0.

1. G E 2. G

voice was cry - ing out. \_      some-one there \_ to say, \_      'I'll

The fourth system of music features a first ending (1.) and a second ending (2.). The vocal line lyrics are "voice was cry - ing out. \_      some-one there \_ to say, \_      'I'll". The guitar line and bass line continue with fret numbers: 3, 0, 3, 0, 3, 0, 0, 0, 3, 3, 3, 3, 3, 0, 3, 0, 3, 0, 3, 0.

**Chorus**

E A E/G# F#m7 A/E

show you." Say you, — say me. — Say it for al -

2/3CII

T

D D/E A E/G#

- ways. That's the way it should be. — Say you, — say me. —

2/3CII

F#m7 A/E *To Coda* D D/E *Faster* A

Say it to-gether, nat-'ral - ly. So you

2/3CII

T

**Bridge** C G D A C G

think you know the an - swers. Oh, — no. — Well, the whole world's got ya dan - cin', that's right I'm -



\_\_\_\_\_ tell-in' you. It's time to start be-liev - in', oh, \_\_\_\_\_ yes. \_\_\_\_\_ Be -

**Tempo I** *D.S. al Coda*

C D E

lieve in who\_ you are;\_ you are a shin - ing star. \_\_\_\_\_

### ⊕ Coda

D D/E A E/A E D A/C# Bm7 D/E A

- er, nat-'ral - ly. \_\_\_\_\_ Say it to - geth-er, \_\_\_\_\_ nat-'ral - ly. \_\_\_\_\_

### Additional Lyrics

2. As we go down life's lonesome highway,  
Seems the hardest thing to do is to find a friend or two.  
That helping hand, someone who understands.  
And when you feel you've lost your way,  
You've got someone there to say, "I'll show you."

# She's Got a Way

Words and Music by Billy Joel

Intro  
Slowly

Verse

Chords: C, C, G/B

1. She's got a way a - bout \_  
2., 3. See additional lyrics

TAB: 0 0 0 0 | 3 2 0 1 3 1 | 3 0 0 3 3

Chords: Am7, C7, F, G, F/A

her. I don't know what it is, but I know that I can't

1/3CI-----

TAB: 1 0 2 0 | 3 2 3 0 | 1 3 0 1 | 3 2 1 3 | 3 0 0 1

Chords: G7/B, G, C, G/B, Am7, C7

live with-out her. She's got a way of pleas - in'. I

TAB: 1 3 0 3 | 3 2 0 1 3 1 | 3 0 0 3 | 3 1 1 0 | 3 2 3 0



F G F/A G7/B G

don't know — what it is, — but there does - n't have — to be a rea - son

1/3CI-----

1. A♭maj7 B♭add9 2. A♭maj7 B♭add9 C

an - y - way. an - y - where.

**Bridge**  
G Dm C

She comes to me — when I'm feel - in' down, in - spires — me — with -

To Coda

Cm G B Em

out a sound. She touch-es me and I get turned a - round.

1/2CIV

Coda

D.S. al Coda  
(take 2nd ending)

G7

G/D C G/B Am G/B

Oh, oh.

rit.

Verse  
A tempo

C G/B Am7 C7 F

4. She's got a smile that heals me. I don't know why it is,

1/3CI



G F/A G7/B C

but I have to laugh when she re - veals me. She's got a

1/3CI-----

G/B Am7 C7 F

way a - bout her. I don't know what it is,

1/3CI---

G F/A G7/B Abmaj7

but I know that I can't live with - out her an - y - way.

1/3CI-----

*Additional Lyrics*

- |  |  |
|--|--|
| <p>2. She's got a smile that heals me.<br/>I don't know why it is,<br/>But I have to laugh when she reveals me.<br/>She's got a way of talkin'.<br/>I don't know why it is,<br/>But it lifts me up when we are walkin' anywhere.</p> | <p>3. She's got a way of showin'<br/>How I make her feel,<br/>And I find the strength to keep on goin'.<br/>She's got a light around her<br/>And ev'rywhere she goes<br/>A million dreams of love surround her ev'rywhere.</p> |
|--|--|

# Your Song

Words and Music by Elton John and Bernie Taupin

## Intro Moderately

Chords: G, C/G, D/G, C/G

## Verse

Chords: G, Cmaj7, D/F#, Bm

1. It's a lit - tle bit fun - ny, \_\_\_\_\_ this feel - in' in - side; \_\_\_\_\_  
 2., 3., 4. See additional lyrics

Chords: Em, Em/D, Em/C#, C

I'm not one of those \_\_\_\_\_ who \_\_\_\_\_ can eas - i - ly hide. \_\_\_\_\_

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G D/F# B7 Em

Don't \_ have much mon - ey, \_ but, boy, if I did, \_

G Am7 C D

I'd buy a big house where \_ we both could live.

1., 3.

Dsus4 D C G C/G

\_ this one's for you.

2., 4.

Chorus D/F# Em Am7

And you can tell ev - 'ry - bod - y this is your song. \_

**D/F#** **Em** **Am7**

It may be quite — sim - ple, but now that it's done, —

**Em** **Em/D** **Em/C#** **C6**

I hope you don't mind, I hope you don't mind that I put — down in words —

**G** **C**

— how won - der - ful life is while you're — in — the world. —

**To Coda** **D** **Dsus4** **D**

*D.S. al Coda (take repeat)*

**Coda** **Dsus4** **D**



Em Em/D Em/C# C6

I hope you don't mind, I hope you don't mind \_\_\_\_\_ that I put \_\_\_\_\_ down in words \_\_\_\_\_

0 0 3 0 3 0 7 5 3 5 0 0 3 0 3 0 1 2 3

G C

\_\_\_\_\_ how won - der - ful life is while you're \_\_\_\_\_ in \_\_\_\_\_ the world. \_\_\_\_\_

0 0 3 0 0 3 2 3 3 2 3 2 0 0 0

Outro G C/G D/G C/G G

0 0 0 0 0 2 0 1 0 2 0 2 3 2 0 2 0 1 1 0 0 0 3

#### Additional Lyrics

2. If I was a sculptor, but then again, no.  
Or a man who makes potions in a travelling show.  
I know it's not much but it's the best I can do,  
My gift is my song and this one's for you.
3. I sat on the roof and kicked off the moss.  
Well, a few of the verses, well, they've got me quite cross,  
But the sun's been quite kind while I wrote this song.  
It's for people like you that keep it turned on.
4. So excuse me forgettin', but these things I do.  
You see, I've forgotten if they're green or they're blue.  
Anyway, the thing is what I really mean,  
Yours are the sweetest eyes I've ever seen.

# Rainy Days and Mondays

Lyrics by Paul Williams  
Music by Roger Nichols

## Verse Moderately

G Bm/F# Bm7b5/F E

1. Talk-in' to my - self and feel - in' old.  
2. See additional lyrics

TAB

Am9 Bm7 Cmaj7 Bm7

Some-times I'd like to quit, noth-in' ev - er seems to fit.

5/6CII

Em Em/D Cmaj7 Am7 D7sus4 G Gmaj7/B

Hang - in' a - round, noth - in' to do but frown.



Am7 C/D 1. Bm7 Em7

Rain - y days and Mon - days al - ways get me down.

5/6 CII

Bm7 Em7 2. Bm7 Em7

down.

5/6 CII

Bm7 B7 Bridge Em7 Cmaj7

Fun - ny, but it seems I al - ways

2nd time, Instrumental (next 8 meas.)

5/6 CII

Am7 D7 Gmaj7 Bm7 Cmaj7

wind up here with you. Nice to know some - bod - y

Am7 D7 B7/D# Em7 Cmaj7

loves — me. — Fun-ny, but it seems — that it's — the

(Instrumental ends)

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "loves — me. —" followed by a measure of rest, then "Fun-ny, but it seems — that it's — the". The guitar line is in treble clef and contains a series of chords and melodic fragments. Below the guitar line, fret numbers are provided for each string: 0, 3, 0, 0, 2, 1, 2, 1, 2, 0, 2, 5, 3, 0, 0, 3, 0, 0, 0, 0, 3, 3.

Am7 D7 Gmaj7 Bm7 Cmaj7

on - ly thing to do, — run and find the one — who

The second system of music continues the vocal and guitar lines. The vocal line has the lyrics "on - ly thing to do, —" followed by a measure of rest, then "run and find the one — who". The guitar line continues with various chords and melodic lines. Fret numbers for the guitar are: 3, 3, 0, 3, 4, 4, 4, 3, 0, 2, 3, 2, 3, 3, 3, 0, 0, 0, 0, 3, 3.

Am7 D7 Am7 D7

loves — me. —

The third system of music shows the vocal line with the lyrics "loves — me. —" followed by a measure of rest. The guitar line continues with a melodic line. Fret numbers for the guitar are: 0, 3, 0, 5, 4, 5, 3, 3, 5, 4, 0, 5, 5, 3, 3, 5, 4, 5, 4, 5, 4.

Verse Gmaj7 Bm/F# Bm7b5/F E

3., 4. What I feel is come — and gone be - fore. —

The fourth system of music is labeled "Verse" and includes the lyrics "3., 4. What I feel is come — and gone be - fore. —". The vocal line is in treble clef with a key signature of one sharp. The guitar line is in treble clef and contains a series of chords and melodic fragments. Fret numbers for the guitar are: 0, 3, 3, 3, 3, 3, 1, 3, 0, 2, 0, 2, 0, 2, 1, 2, 3, 3, 2, 2, 1, 1, 0, 0.



Am9 Bm7 Cmaj7 Bm7

No need to talk it out. We know what it's all a - bout.

5/6 CII 5/6 CII

Em Em/D Cmaj7 Am7 D7sus4 G Gmaj7/B

Hang - in' a - round, \_ noth - in' to do but frown.

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The fret numbers are written below the notes. The chords are indicated above the staff: Em, Em/D, Cmaj7, Am7, D7sus4, G, and Gmaj7/B. The lyrics are: "Hang - in' a - round, \_ noth - in' to do but frown."

Am7 To Coda C/D Bm7 Em7

Rain - y days and Mon - days al - ways get me down.

CII

3 3 5 3 3 8 7 3 0 3 4 2 4 2 3 2 0 2 0

*D.S. al Coda*

Bm7

B7

5/6CII

3 2 4 2 3 4

2 4 2 4 2 4

**Coda**

down. \_\_\_\_\_

5/6CII-----

3 2 4 2 | 3 0 2 0

2 4 2 4 | 2 0 2 0

Em Em/D Cmaj7 Am7 D7sus4 G Gmaj7/B

Hang - in' a - round, noth - in' to do but frown.

C Am7 G/B C/D N.C. G/B

Rain - y days and Mon - days al - ways — get me down.

Cadd9 G/B Cadd9 rit. Gmaj7

*rit.*

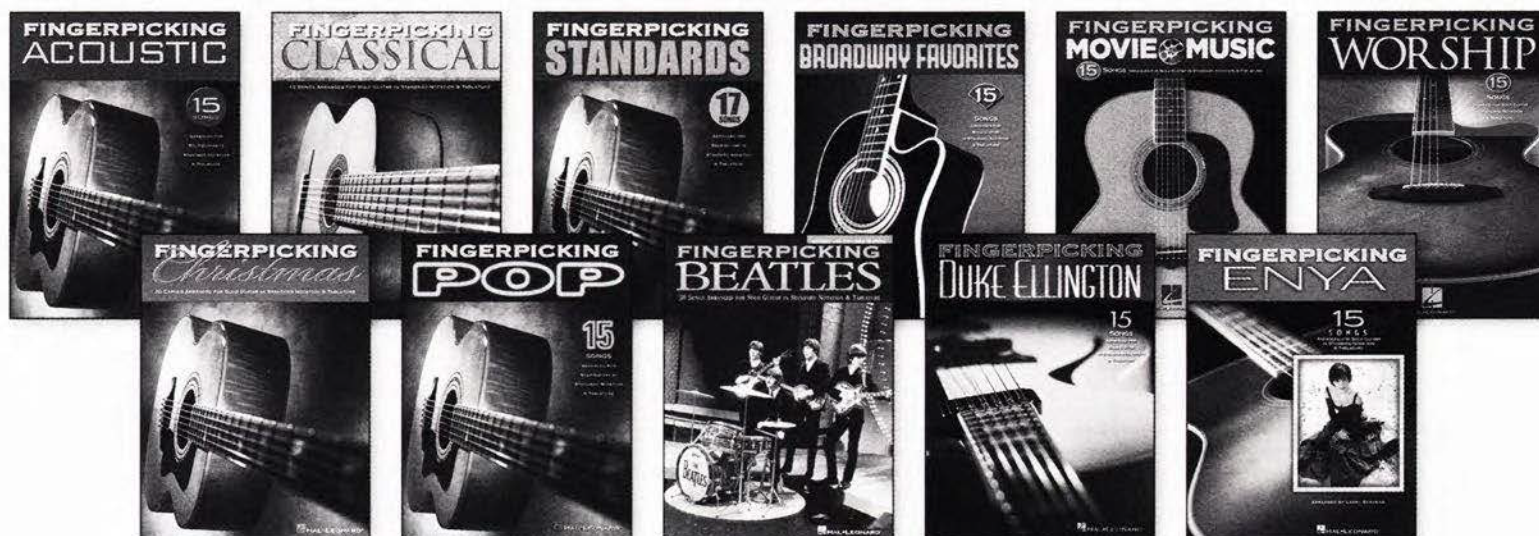
#### Additional Lyrics

2. What I've got they used to call the blues.  
Nothin' is really wrong, feelin' like I don't belong.  
Walkin' around, some kind of lonely clown.  
Rainy days and Mondays always get me down.



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